THE CATHOLIC ART QUARTERLY

CHRISTIAN
CHRISTMAS
CARDS

XPMAS 1945
VOL, IX, NO, 1.

Daprato Library
of Ecclesiastical Art

The Catholic Art Quarterly

Official Bulletin of the Catholic Art Association
Printed four times a year, Christmas, Easter, Pentecost, Michaelmas cycles,
at St. Cloud, Minn., with ecclesiastical approbation

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Since the Catholic Art Quarterly appears only four times a year and space is consequently valuable, the policy has been adopted of not publishing material that is easily accessible in secular sources unless it is presented from a new or important angle, or is given a Catholic interpretation, and is in accord with Catholic Art Association principles.

C.A.A. MEMBERSHIPS AND PRIVILEGES

SUSTAINING MEMBERS contribute $25.00 annually toward the maintenance of the Association's work, receive the Catholic Art Quarterly, vote in all elections, and have access to the library and the exhibits.

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National and regional conference privileges are shared by all members. Any member approved by the Advisory Board is eligible for office in C.A.A. elections.

The Catholic Art Quarterly

Vol. IX Christmas 1945 No. 1

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President's Page

Stars and Spikes

THE Birth of our Lord is one of the great mysteries of our religion. It cannot be represented naturalistically because no one was present except the Blessed Virgin, who conserved all these things in her heart. Since it is a mystery it cannot be rationalized; it must be represented symbolically.

This realization should be a great encouragement to many who would like to make their own Christmas cards, but who feel that they are not capable, not being "artistic." It is not everybody who has the training to do naturalistic pictures, but everybody who knows how to write can make simple symbols. The symbol XP (Chi-Rho) is as easy to write at CAT. If a man can write at all, he can write a Christmas message on a piece of paper. Look at the nice card done by Dorothy Day, on page 24, who makes no pretensions at being an artist. She did it obediently when we told her that anyone who can write can and should make his own Christmas greeting.

Both historically and logically, calligraphy is antecedent to painting. It is the source and archetype of all the graphic arts except that done in flat monotone such as house-painting. The normal Christian thing to do is to make your own Christmas cards. One need not be hindered by pride and despair if one cannot make Christmas greetings in the manner of Michael Angelo, Vivarini, or Picasso. But there are people who actually do not have hands or who have mental inhibitions so strong as to prevent their using them, or who really cannot find the time to write anything. These must buy their Christmas cards. But let them, *please,* buy Christian cards and not insult our Lord on the Feast of his Nativity by secular silliness.

This issue is made up of the best Christian Christmas cards designs we were able to find, and they set up a standard below which we ought not to fall. Actually we should attempt to improve upon them. According to Mr. Carey's article in the present issue you will find plenty of mistakes, spikes in place of stars, rays of the wrong number, geometry in place of astronomy, etc., but these designs are neverthe-

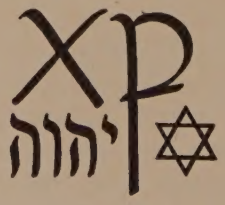
less better than those sold commercially. We promise that we shall mend our ways in the light of Mr. Carey's terse logic, and that henceforth we shall be more in the correct tradition. We humbly admit that we didn't know better, but like Christians we are going to admit our error and sincerely attempt to amend our careless use of a noble symbol.

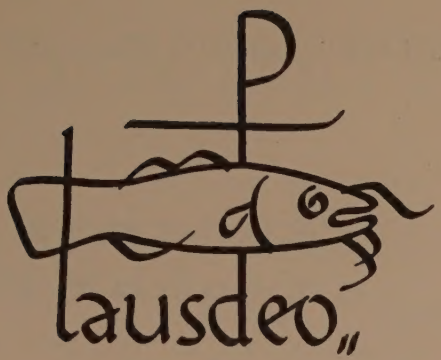
Another piece of advice is this. Don't print your name; that is, by means of the printing press. Write your name. Even if you are a busy Bishop with five hundred cards to mail.

We are printing a list of the designers of these Christmas cards on page 4 of this issue. This is neither artistic hoopla nor commercial shrewdness. We simply list these names for the information of anyone desiring cards of this sort for next Christmas. It should be fairly obvious that these artists are not trying to make money out of Christmas cards. Undoubtedly any of them could make more money with secular Santas and reindeer; and don't forget the scottie dogs, the colonial doorways and stage coaches.

We regret that many of these designs were not printed in their original colors for some of these were designed for printing in two or three colors, while others were designed for one color with the intention of handcoloring after the printing. Moreover many of the designs here given were not printed from the original wood or metal blocks. As an example, the designs made by the English artists Gill and Hagreen were not printed from their original steel-engravings, wood-engravings and wood-cuts. Instead they were printed from zinc copies made either from photostats or from the Christmas cards themselves, a process which in all cases does injustice to the wonderfully fine craftmanship of the originals. Some of the drawings contained in this catalog may appear offensive in the harsh black print, but please remember that these drawings were never intended to be printed in black but in grey or in colors.

One word more. We have mentioned Mr. Carey's article. We think it is really important. Therefore let those of us who make Christmas cards here and now make a resolution to avoid the use of secular symbols when dealing with divine matters. And it might help us to do this if we would make use of the word "ray" rather than "point" when referring to sacred stars. Ignorance is no longer a valid excuse.





Elections

In the annual C. A. A. balloting the following members were elected to the various offices:

President: Rev. E. M. Catich, St. Ambrose College, Davenport, Iowa.

Editor: Rev. Edwin B. Kron, C.S.P., 911 South Wabash, Chicago, Illinois.

Secretary: Sister M. Philomene, C.S.J., College of St. Catherine, St. Paul, Minnesota.

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Professional Chairman: Miss Ade de Bethune, 29 Thames St., Newport, Rhode Island.

Educational Chairman: Sister M. Joanne, S.N.D., 1111 West Bancroft, Toledo 6, Ohio.

Father Kron asked to be relieved of his duties as editor because of his many parish duties. Until a new editor can be appointed the president is acting as temporary editor. All editorial communications therefore should be addressed to Rev. E. M. Catich, St. Ambrose College, Davenport, Iowa.

CONTRIBUTORS TO THIS ISSUE

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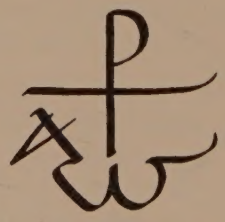
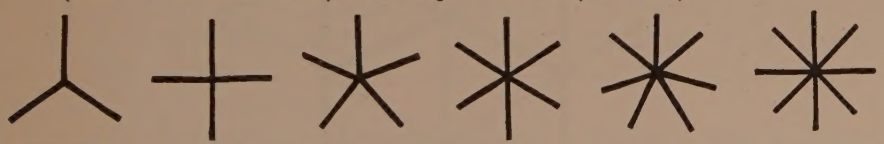


WE HAVE SEEN
HIS STAR AND
HAVE COME TO
ADORE HIM,

Stars, Sacred and Secular

Graham Carey

DANTE did but give concise expression to a universal human conviction when he wrote (Convito III, 12) that there is "no visible thing in all the world more worthy to serve as a type of God than the sun." Everywhere and at all time serious minded men and women have seen in the sun, and in the stars, recognized as in some way little suns, and among these particularly the apparently motionless pole star, analogues of the simplicity, centrality, and transcendence of the Universal Creator. From Him all blessings flow, and to Him all things are referred as to their source and origin. Traditional representations of sun or star, therefore, are essentially points from which rays radiate. The rays are simply manifestations, epiphanies, of the center, that which IS. Suns and stars (and it is often impossible to know which analogue is intended, for the meaning and treatment are the same) are traditionally represented as points with a varying number of lines raying from them; but stars of six and eight rays strongly predominate. (See SYMBOLISM, C. A. Q. Vol. VII, No. 1.)

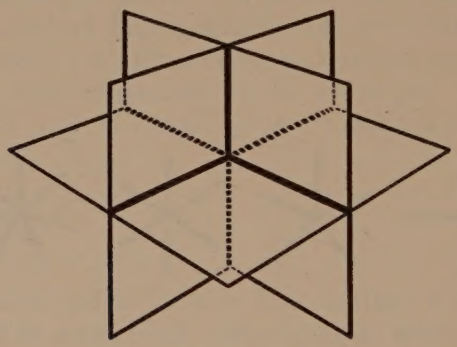


PYTHAGORAS codified and related to one another many ancient ideas on the symbolism of numbers. Evidences of the ideas which he embodied in his system are discovered all over the world dating from the earliest times. Among these is the conception of holy as opposed to profane numbers, the holy being usually odd, and profane even. Important among these are seven and nine as sacred numbers, and six and eight as of evil, or at best merely secular significance. The better is the enemy of the best; the worst is that which just fails of a high aim; Lucifer is a fallen archangel. Such seems to be a part at least of the meaning of this ancient convention.

EUCLID was not the inventor of plane geometry, but he was the man who codified and presented to the world of Hellenic culture the ancient science of the Egyptian "string stretchers." The periodic

innundations of the Nile, and the resultant destruction of boundary marks, necessitated the development of a practical system of plane surveying. Egyptian, and after it Greek, geometry was therefore a science which concerned itself with areas defined by bounding lines, surfaces with ascertainable limits. This is the aspect of geometry most interesting to farmers.

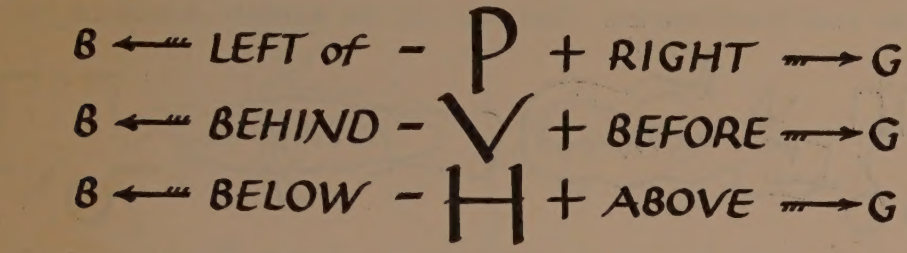
DESCARTES, in a similar way, must not be regarded entirely as the inventor of analytical geometry. What he did was to give a clear, accurate and disciplined formulation to ideas that had been common human property for countless ages. By means of the Cartesian coördinates, the position of anything in the universe may be located with respect to an all-important center, which is the point of intersection of three planes, representing the three dimensions of space: length, breadth and depth.



As any position may be located, so also many positions may be correctly related to each other, and all in reference to the central source of all their meaning. Of the six directions so defined—up, down, right, left, front and back—three have always been associated with goodness and light, and three with darkness and evil. Heaven is above and Hell beneath; good is in front and evil behind; right is auspicious and left sinister. Christ praying, lifted His eyes *up* to His Father; Christ in glory sits at the *right* hand of the Father; Christ tempted by the Evil One said: "Get thee *behind* me, Satan."

In the strict science of analytic geometry, these traditional attitudes appear as plus and minus quantities. Left, behind and below are negative; right, before and above are positive quantities. In descriptive geometry the dimensional planes are called P (profile), V (vertical) and H (horizontal). The relationship between the primor-

dial conventions and Descartes' systematization of them may be expressed thus:

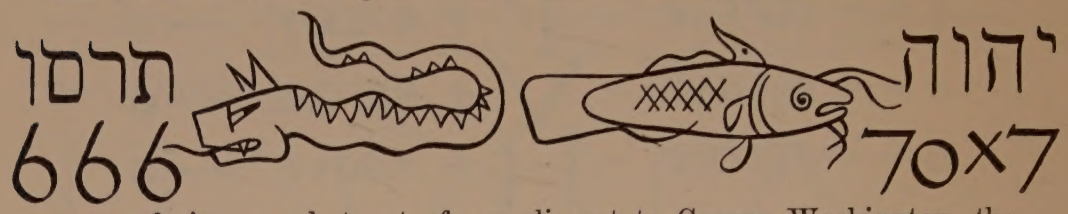


HESE considerations have more to do with the question of the proper form of the Christmas star than might at first appear. The pentangular star of our flag is not the correct shape for Christmas on at least three distinct counts. First of all it is a geometric plane figure, a surface bounded by a line, rather than a point from which straight lines of light ray forth. The emphasis is on the outline rather than on the center. It is a shaped plane surface rather than a point emanating energy in all three dimensions. The pentagram, or as they also called it pentalpha, (a combination of five A's), was symbolically interesting to the Pythagoreans as a line which, by means of five equal angles of 72 degrees, returns to its point of origin. Not only has the figure no center, but, by the very method of its construction, its line avoids the center, carefully going all around its locus. Whatever it is, it is no star.

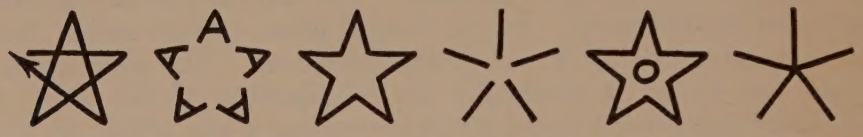
Secondly, the number of rays is wrong. When a star is correctly drawn, so that the emphasis is on the center, then that center has always been regarded as in itself a ray, and that ray of infinitely the greatest significance. As stated before, the rays are simply manifestations of the center, that which IS. Thus, what appears to the untutored eye as a six-rayed star is really seven-rayed; and an eight-rayed star, nine-rayed. It is the point of origin which gives meaning to all things that are, and maintains them in existence. The same idea appears in China where the number *five* was anciently written as a saltire on X, the explanation given being that this cross represented the five cardinal points—north, south, east, west and centrum. A star of five rays is really therefore one of six, and six is a definitely unholy number. Six hundred and sixty-six is the number or name of some great demonic power, a perfect, or cubical, expression of iniquity, *three* being the perfect number and *six* the iniquitous. "The number of him (the Beast) is six hundred and sixty-six." (Apocalypse 13, 18.)

And lastly there are the historical objections. The pentalpha has been traditionally used in magical and diabolic rather than in religious

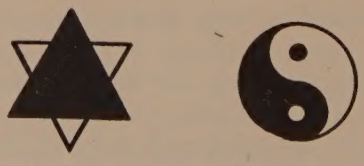
and godly rites. It has been a tool of witches, warlocks and necromancers, not of priests and saints. But our modern use of it happily has no such black origins. The stars in the earliest American flag



were of six rays, but out of compliment to George Washington, the number was changed to five by act of Congress. (See "Heraldic Ancestry of our Flag," C.A.Q. Vol. IV, No. 3) Washington's English coat of arms had borne in its chief three "mullets," or spur rowels, five radiating spikes with a hole pierced through the hub from which they projected. These mullets were erroneously thought of as stars, and the stars of the flag were modified to their general shape. In line with this secular usage, the "stars" used subsequently by so many of the modern nations are almost invariably of five points. These may stand properly for secular but not for sacred ideas.

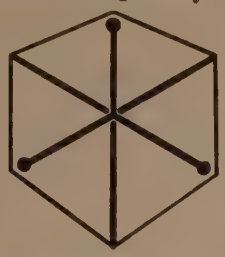


The Hebrew "star" of six points, though not open to all these objections, is still far from correct as the proper Christmas form. The number of points is right but they are points—angles—and not, as they should be, rays—lines. In a true star, the center is explicit; here it is only implied. This is a geometric configuration consisting of two interpenetrating equilateral triangles. It is not a star at all, but a seal—the seal of Solomon. Its meaning is not the unity and transcendence of the Creator, but the principle of opposition in his creation. In its complete form, one of the triangles is dark and the other light. The Chinese Yin and Yang figure bears almost the same meaning—the opposition of good and evil, light and darkness, male and female, form and matter, etc. We are most familiar with the idea in its Greek form —the hylomorphic union. In some cultures it has degenerated into Manichaeanism and heresy. But in one shape or another it has appeared wherever men have thought.



A diagram showing three mutually perpendicular planes, their lines of intersection and their one common point, will throw light on

both the seal and the star, their likeness and dissimilarity. The diagram shows space divided into four quadrants. It shows a point from which six lines radiate in six completely independent directions and



thus may be considered to penetrate every corner of the universe. It is the *star* which simply expresses these truths. But the same diagram may be taken to express also a duality of opposing principles, and it is the *seal* that carries this meaning. This is no more a star than the Yin and Yang of the Chinese, or Aristotle's form and matter. The seal stands for duality in the creation, and the star for the unity of the Creator. It is not hard to see which symbol is appropriate to Christmas.

HERE is more to it even than this. The sacred stars of six and eight rays have additional meaning as CHRISMONS or Christian monograms. Our Saviour's name in Greek is:

IHCOYC XPICTOC

The initial letters of these two names are IOTA and CHI. Superimposed on one another they form the star of six rays. We may expand the symbol into a double equation thus:

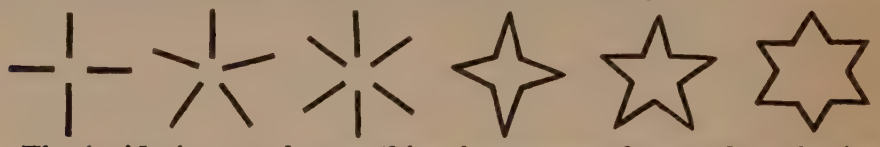
I & X = ✳ = SOL IUSTITIAE

In the same way the eight-rayed star, which is found on Sumerian cylinder seals as far back as 2,000 B. C. forms a Chrismon of even greater succinctness and meaning.

X & † = ✳ = SOL IUSTITIAE

which means: Christ crucified is the very God of Judgment.

Only one word more—about linear stars which are centerless because the rays do not meet. These, surely, are the worst symbols of all; or the best symbols of the most miserific of concepts. For a centerless star expresses all too plainly the mortal sickness of our secular world, the universe as the secular man sees it. He sees creation with no creator, a manifestation but nothing manifested, and the material cosmos, that great ship, anchorless. A poisonous hollowness, meaninglessness and a consequent despair seep down from this and eviscerate every department of our life. We get churches without Christ, philosophers without wisdom, education without intellectual training, morals without free will, food without nourishment, pleasure without joy, man—the responsible animal—without responsibly, sex without fertility, peace without the things that make for peace. We carefully paint the surface while the wood beneath rots away.



The inside is out of everything because we have taken the inside out of the one, only, single thing that matters. The centerless star symbolizes this tragic state of affairs.

God give us courage to hope that it may soon begin to mend.

Why We Make Christmas Cards

HEN I first began making illustrations for the Catholic Worker in 1934, quite a few people wrote me asking for Christmas cards. But as I had never made any Christmas cards aside from a few feeble linoleum cuts for my family to send to our friends I had to turn down all the requests. That is why, in the fall of the following year, I made four Christmas drawings and had a few thousand cards printed from them. The readers of the Catholic Worker bought these up, and a second printing had to be run off right away. These first cards were full of faults, but, whether or not I wanted it so, they launched me into the Christmas card business.

Every year since I have made two or three new designs, reprinting the older ones that people had liked, and dropping out the others. Two years ago the demand had built up a business larger than I could handle alone, and for this reason I went into partnership with Martin O'Donnell, and we set up the Saint Leo Shop.

Thanks to the little Christmas cards, I have learned, in these last ten years, many valued things. I recall a visit I had one day with a lady from New York State. She criticized the five-pointed star that I had used in two designs. It was quite a lecture that she delivered on this subject, and I was so flabbergasted that I was speechless. But her arguments seemed to make sense, and I became anxious to know more on the subject of the Christmas star. I wish now that I knew her name and address so that I could thank her.

Again Philip Hagreen and Graham Carey both took me to task for not engraving my designs. Fortunately John Howard Benson was at hand, and he showed me how to do wood engraving. It was a great struggle and my first blocks were very crudely chopped, to say nothing of my fingers. But in the long run the suggestion has borne its fruit, and the Christmas cards have gained immensely from being engraved.

Perhaps the most important thing I have learned is that, generally, the customers choose the best designs. Whenever I was working on several new cuts, I naturally was curious to see if I could guess which one of them would become a favorite. To me they all looked alike, yet in a short time many requests would be coming in for one of the designs. Only then did I realize what it was that made this one really better than the others, and why these others were worse. What had not been apparent to me—because I could not see the woods for the trees—was plain to the popular taste, which immediately knew its favorites, and has bought them year after year. This would seem to

prove that just as soon as we get away from the ubiquitous commercialism, that is, just as soon as we don't pander to what is supposedly the public's weakness and folly, we may trust implicitly to the good judgment of the people.

Adé de Béthune

Ever since my apprenticeship as a sign-painter I have been making Christmas cards, not only for myself but for others. Christmas cards have been very good to me for I recall that three years' tuition at art school was paid for out of my Christmas-card revenue. My early notions of designing Christmas cards were not clear for I remember that I made any design suggested by the client, even such things as family-silhouettes, front porches, musicians, etc. My designing was clarified considerably by Father John Laffey of Mooseheart, Illinois, who admonished me for secularizing a sacred concept. In effect he said, 'Few love the stable and the straw which Christ chose for himself on that first Night.' This cogent thought made me aware that the only correct Christmas-card designs are those designs which deal directly with the Holy Nativity. Since then I have made only Christian Christmas cards.

Father Catich.

For us the Christmas message is found in the Liturgy. The artist's job is to present this message in as beautiful a form, and as clearly and unequivocally as possible. One of the most direct and satisfactory means of doing this is by the use of lettering and of the symbol. It is about as easy, or about as difficult, to write symbols with a pen, as to write the texts which may accompany the symbols.

Both are really "written," and both therefore are examples of the calligrapher's art.

William Cladek

As the Christian life is, par excellence, the family life, the things we use and the gifts we give seem more fitting if they come from out our own Christian life, or out of another's united to ours in Faith and Charity. This consideration rules out commercial products as such. It matters little whether the things used are very good or made with little skill; it does matter, though, whether each is made with the right intention and is a fully human work.

This Christmas the Young Christian Workers of St. Vincent Ferrar's parish, New York City, decided they had to have really Christian cards—so, I made the drawings for simple line blocks, and they hand colored the prints.

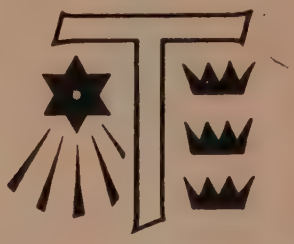
Sister Mary of the Compassion

You want to know why I like to make Christmas cards of this kind. Well, you see, about the first of December barns and mangers get to be very suggestive to me. They seem to be waiting for something to happen inside them. I can't pass the barn without picturing all that is to go on there. I like to think of opening those grey old doors and finding the warmth and light of an odored one. God suddenly there, all little and tender and approachable, holdable—Mary and Joseph in wondering adoration, and the old snorty beasts sensing glory, humbly looking at Him and all the array of angels weaving in and out of the dusty old rafters.

I should like to send the whole barn to each friend, but I can't; so I'd like to paint it all—every little piece of straw, and as jewel-like as possible, to please the Holy Baby; but I can't. I'd like to write it all, but I don't know how, and it embarrasses me, so I try to make these

little cuts—generally I can't even get around to sending them; but if other people can get them and they can send them to other people, then that is a consolation and a joy to me. It is a sort of pictorial way of saying Gloria in Excelsis. Hooray.

Lauren Ford



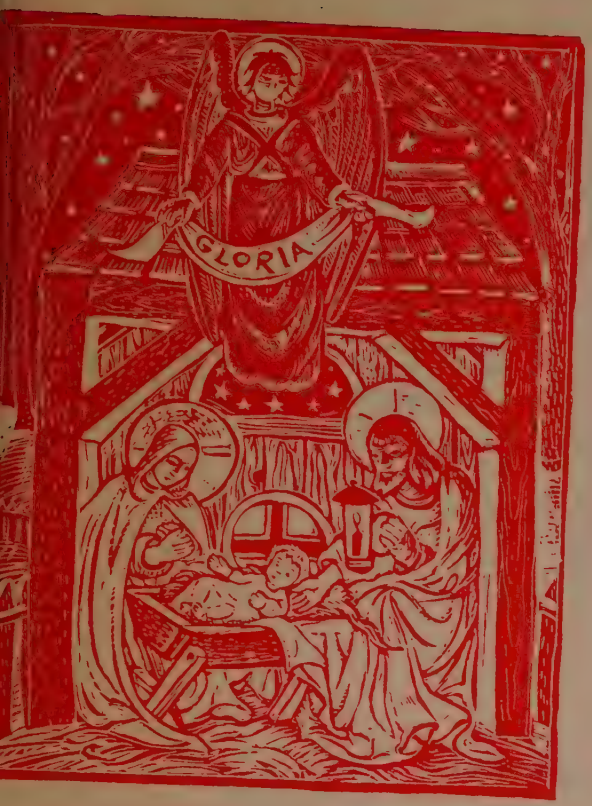
I guess that it's just that we find the making of Christmas greeting cards a pleasant and profitable winter evening's occupation. Dorothy works out the design and engraves it on a wood block, while I —close to the stove—watch her approvingly. We haven't any theories on the subject except to make them simple, mindful of Christ's birthday.

This year's sale of cards paid all the expenses of our new daughter. And that's a really good reason why we go on making Christmas cards.

William and Dorothy Gauchat

It seems almost silly to write *why* I make Christmas cards, because the answer must be the same for all Catholic artists. I make them simply because I think they are needed. As the celebration of Christmas becomes more worldly it is necessary that we Catholic artists do what we can to remind people of the true spiritual nature of Christmas. One way of doing so is to send truly Catholic Christmas cards. And since there are very few good Christmas cards to be found in the commercial card-shops, I make them myself to fill a need.

Mary Katherine Finegan


GLORIA

HE shall be called Wonderful, God the Prince of peace, the Father of the world to come: of Whose reign there shall be no end, ALLELUIA

Ecce virgo in utero habebit pariet filium et vocabunt nomen eius, עמנואל

Christmas greetings

FILIUS HODIE NATUS, DEUS NOBIS DATUS

may the Christ child bless you

FILIUS NATUS,
DEUS DATUS,

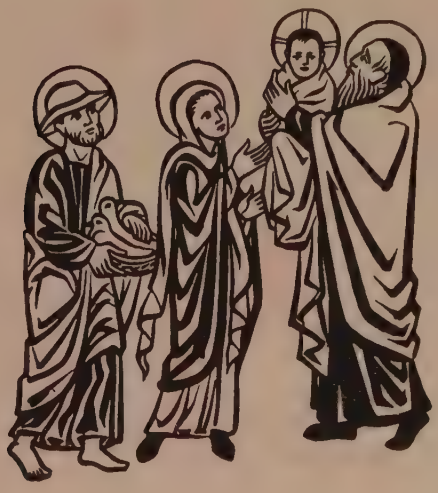
BEBIT, ET PARIET FILIUM,+

THEY·FOUND·THE·CHILD·WITH·MARY·HIS·MOTHER
AND·FALLING·DOWN·THEY·ADORED·HIM —

M
X

THE WORD WAS MADE FLESH

ORTVS EST SOL IVSTITIÆ CHRISTVS DEVS NOSTER



VIDERUNT OCULI MEI SALUTARE TUUM

QUOD PARASTI ANTE OMNIUM POPULORUM

Glory to God in the highest and on earth peace to men of good will+

GLORIA

in altissimis Deo, et in terra pax hominibus bonae voluntatis.

Luke 2-14.

ECCE·STELLA QUAM·VIDERANT IN·ORIENTE

CORDE ET ANIMO

CHRISTO CANAMVS
GLORIAM

A

In the beginning
And before the ages
The Word was God,
And today He is born
The Saviour of the
World.

GLORIA
in altissimis Deo,
et in terra pax
hominibus bonae
voluntatis. Luke 2:14

Bethlehem city of the most high God, out of thee shall come forth the ruler of Israel and there shall be peace in our land when he cometh.

Responsory-First Sunday in Advent

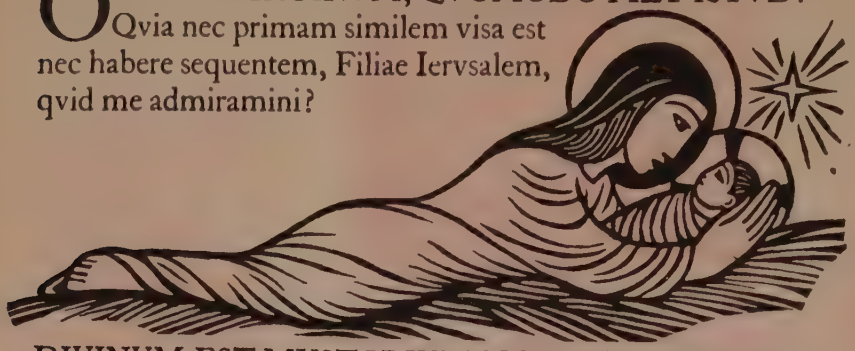
LORD'S AND THE FULLNESS THEREOF
THE EARTH IS THE
THE WORLD AND
ALL THEY THAT DWELL THEREIN

our exile –show unto us the blessed fruit of thy womb JESUS
And after this

THIS·DAY·IS·BORN·TO·YOU
A·SAVIOUR
WHO·IS·CHRIST·THE·LORD

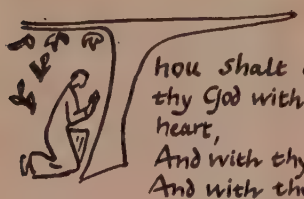
Who shall separate us now
from the love of CHRIST?

O VIRGO VIRGINVM, QVOMODO FIET ISTVD?
Qvia nec primam similem visa est
nec habere sequentem, Filiae Iervsalem,
qvid me admiramini?



DIVINVM EST MYSTERIVM HOC QVOD CERNITIS

℣ et vocabunt
nomen eius
עמנואל



Thou shalt love the Lord
thy God with thy whole
heart,
And with thy whole soul,
And with thy whole strength.

And these words which I command
thee this day, shall be in thy
heart. And thou shalt tell them
to thy children: and thou shalt
meditate upon them sitting in
thy house, and walking on thy
journey, sleeping and rising.

And thou shalt write them
in the entry,
and on the doors
of thy house.

℣

PHILIP, AILEEN, JOHN, JOAN AND MARY HAGREEN.

O Dawn, dayspring of eternal splendour, and Sun of Justice, come and enlighten them that sit in darkness and in the shadow of death.

Psalm-cvi-10.

JESUS DEUS PACIS

DOMUS PUDICI PECTORIS
TEMPLUM REPENTE FIT DEI:
INTACTA NESCIENS VIRUM,
CONCEPIT ALVO FILIUM

A JOYFUL CHRISTMAS

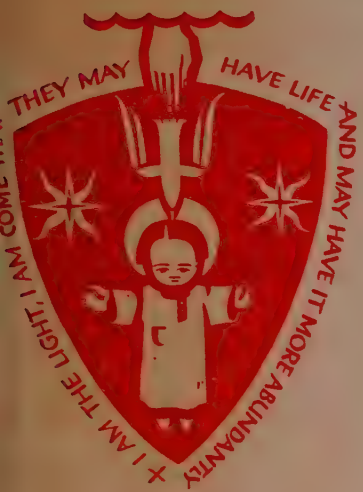
Greeting from
Philip, Aileen, John, Joan &
Mary Hagreen.

TV REX
GLORIÆ
CHRISTE

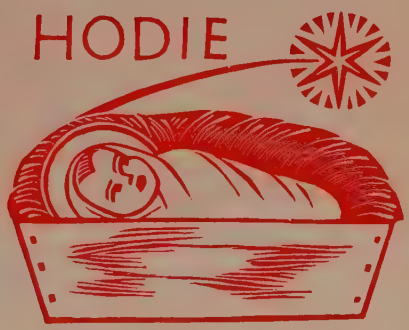
INDULCE
JUBILO

HE·GAVE·HIMSELF
FOR·US
·THAT·HE·MIGHT·
REDEEM·US·FROM
·ALL·INIQUITY·

BENEDICT· XPS·VER·
DEVS·ET·VER·HOMO



HODIE



GLORIA
in excelsis
DEO

WHILE all things were in quiet silence, and the night was in the midst of her course, Thy Almighty Word, O Lord, leapt down from heaven from Thy royal throne.

WE HAVE SEEN HIS STAR AND HAVE COME TO ADORE HIM

For while all things were in quiet silence & the night was in the midst of her course THY ALMIGHTY WORD came down from heaven from thy royal throne

FILIUS NATUS DEUS DATUS NOBIS

may the grace of Christmas abide with you

Christmas greetings

may the
Christ child
abide with you

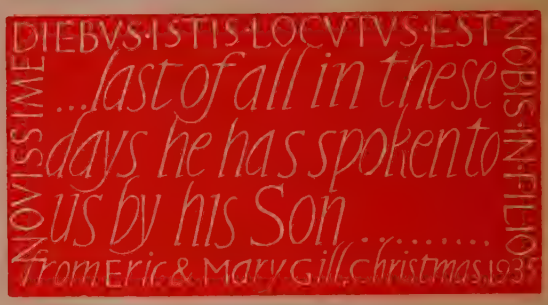
WHILE all things were in quiet silence, and the night was in the idst of her course, thy Almighty Word, Lord, leapt down from heaven from y royal throne.

Because of the loving kindness of our God wherewith the Orient from on high has visited us + to shine on those who sit in darkness and the shadow of death, to guide our feet in the way of

PEACE

St, Luke, 2, 78-79

The peace of
Christmas
be with you


DIEBVS ISTIS LOCVTVS EST
NOVISSIME
...last of all in these
days he has spoken to
us by his Son .....
NOBIS IN FILIO
from Eric & Mary Gill, Christmas 1935

I sing of a maiden
Of matchless fame;
King of all kings
Was her Son that came.

VIRGO VIRGINVM QVOMODO FIET ISTVD ?

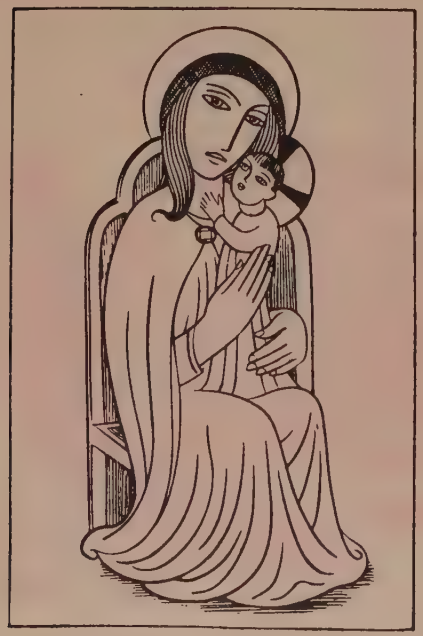
pertransibit gladius
tuam ipsius animam

GLORIA IN EXCELSIS DEO

PUER·NATUS·EST·NOBIS – ALLELUIA

"This day Christ was born: this day the Saviour appeared: this day the Angels sing on earth, and the Archangels rejoice: this day the just exult, saying: Glory to God in the highest, alleluia."

CHRISTMAS GREETINGS



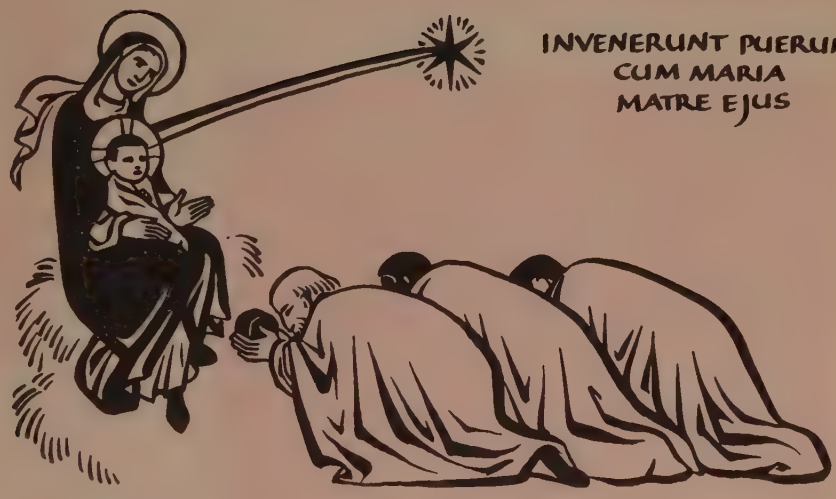
filius natus, Deus datus,

BEHOLD THE LORD SHALL COME
TO SAVE THE NATIONS

ET VERBVM CARO FACTVM EST ET
HABITAVIT IN NOBIS ET VIDIMVS
GLORIAM EIVS GLORIAM QVASI
VNIGENITI A PATRE PLENVM
GRATIÆ ET VERITATIS

GLORIA IN EXCELSIS DEO ET IN TERRA PAX

GLORIA IN EXCELSIS DEO &
IN TERRA PAX HOMINIBUS



INVENERUNT PUERUM
CUM MARIA
MATRE EJUS

"O Day! to which the seas and sky,
And earth, and heaven, glad welcome sing;
O Day! which healed our misery,
And brought on earth salvation's King."

from the first Vespers of the Nativity

Greetings from George & Harriet Trenholm
1945

PEACE AND GOODWILL TO MEN
CHRISTMAS 1937

This *Catholic Art Association* is NOT just another art association

It is THE art association for *Catholics*

Because it is based on Catholic ideology and enunciates art principles which are consistent with Catholic thought;

Because it upholds high standards of art and supports these standards with strong reasons;

Because it assists Catholic artists to harmonize their profession with their Faith by contacts with other Catholic artists; and

Because it brings to light the efforts being made toward the true revival of Catholic art in this country.

The Catholic Art Association holds national conventions at regular intervals. Between these intervals the several regions, according to their needs, arrange special meetings, exhibitions and demonstrations. Professional and educational interests are furthered by the activities of the Professional and Educational committees through their distinct exhibit and conference programs. Wherever possible, especially during the summer months, co-operative activities on art projects are sponsored by the Advisory Board. Such activities in Catholic environments offer opportunities for self-advancement through the stimulation of Catholic thought.

The C.A.A. maintains a small but choice art library for the use of its members. Several types of traveling exhibits are available. The library is philosophical in content while the exhibits aim to exemplify that philosophy in practice.

The *Catholic Art Quarterly,* published with ecclesiastical approval, is the organ of the Association. It is a magazine which has been proving itself of technical, critical, and instructive value to an ever increasing number of readers here and abroad. Contributors to the *Quarterly* are nationally known authorities in their various fields. Although the editorial policy makes no pretense toward news gathering, the consistent reading of the publication develops a well-rounded knowledge of current catholic art thought and achievement throughout the country. A *Quarterly* subscription is included with each type of membership.